

# The Bulletin

p. o. box 1115, fredericksburg, virginia

monday, february 19, 1973

## Faculty tables exam proposal

by Anita Waters

The faculty and staff held their regular monthly meeting in ACL last Wednesday afternoon. The motion to make exams mandatory, proposed by Mr. Sarchet of the Committee on Instruction and Academic Affairs at the November meeting was brought to the floor, and the discussion on this motion made up the bulk of the meeting.

S.A. President Monita Fontaine, Phillip Allen of the Sociology department and Laura Sumner of the Classics department were among those who spoke on

### course features European trip

The geography department is offering the geography of Europe to be taught in Europe during the summer. Dr. Samuel Emory will teach the course and conduct the tour, which will last twenty-two days and will visit various European cities and countries. Students will be able to obtain college credit for the course as well as travel.

The tour will leave National Airport in Washington D.C. on May 21 and will arrive at Kennedy Airport in New York City, where KLM Dutch Airlines will be waiting to take the group across the Atlantic. The group will land in Amsterdam on May 22. In Europe the group will be transported by private deluxe motor coach. Classroom instruction will be given in the motorcoach while it is enroute. The tour will take students to the Netherlands, Germany, Austria, Switzerland, Italy, France, and back to Amsterdam, where the group will embark from Schiphol Airport for home on June 12. Among the cities visited will be Cologne, Heidelberg, Lucerne, Innsbruck, Florence, Geneva, and Paris. One of the features of the tour will be a Rhine River cruise.

Costs of the tour include \$395 per person for land arrangements and \$285 per person for transportation to and from Europe. The tuition fee will be the normal fee Mary Washington College charges for a three-credit course. Students should contact Dr. Emory in Monroe Basement for more information.

the issue. Many approaches to the proposal were taken, and new ideas were brought to the floor before the vote. Of the 153 voting members, 138 were accounted for in the vote on exams. The motion was passed, with 65 in favor, 54 against, and 19 abstentions. Some parliamentary procedures were discussed, as the motion passed with less than half the members voting in favor of the motion, and it was decided to bring the motion up for discussion and another vote at next month's meeting. One member said that the speeches given at the meeting showed the many sides of the issue which still were to be considered.

Three other motions were made and will be brought up for discussion in March. One concerns the new definitions for Academic probation and suspension. If passed, the new ruling will go into effect in the second semester of the 1973-74 session. "Good standing" will mean a "C" average or better in all graded courses. Academic probation will be designated to those

students who, after two semesters, do not have a "C" average. Academic suspension is the time when a student is not considered for readmission, after three semesters of probation.

Another motion was made by the Faculty-Student Governance Committee to go into effect in the 1973-74 session. If passed, the academic affairs chairman and four other elected students will be permitted to be regularly attending members of the faculty and staff meeting, but will not be allowed to vote. They may speak on issues brought up in the meetings. Now, students members of the committees whose motions are under discussion may attend the meetings.

The third proposal was brought up by the Ad Hoc committee concerning possible BS degrees for those students in the mathematics and science departments. The BS will be earned by a student who has decided on the curriculum with the recommendation of the department. This, too, will be voted on next month.

## special majors offer alternatives

registration.

Currently thirteen students have special majors. Among the special majors are Growth and Development, Ecology, Psycholinguistics, Speech and Mass Media, Modern European Studies, Dance therapy, Child Development and Socialization, History of American Culture, and English Linguistics.

Major counseling afternoon will be on February 21 from 2:15 p.m. to 4:00 p.m. in ACL Ballroom. Laurence Wishner, Assistant Dean for Instruction, will be present to discuss special major or greater concentration programs. Susan Hanna, Assistant Dean for Academic Counseling, will also be there to answer questions. Representatives from all departments will be on hand, and the Education department will be there to give information concerning requirements for certification. Students who are considering a possible teaching career will be able to obtain information concerning requirements, prerequisites, and career opportunities from the members of the various departments.

## SHADES OF THE 50's



valentine's day 50's dance

# Black culture week

## Harambe 360 looks 'within ebony minds'

Harambe 360, an experimental theater group from Fredericksburg, officially opened Black Culture Week, presented by the Afro-American Association, last Wednesday night in G.W. Auditorium.

The evening opened with a brief candlelight ceremony entitled "Ritual of Respect". The members of the Afro-American club, dressed in native costumes, sang "Reach Out and Touch Somebody's Hand", and expressed the theme of Black Culture Week as "a coming back to understand some of the thoughts that lie within our ebony minds."

Following this theme, Harambe 360 presented such skits as "Gestures from the Ghetto," "Moon Dust to Coon Dust", and "Welcome Home."

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"Gestures From the Ghetto", despite the comic approach, proved to have a hard, biting appeal for those sympathetic to the child of the ghetto. Since the problems of the ghetto are alien to most students at Mary Washington College the dramatic "gestures" served as a means of helping the audience to understand one situation that often faces the American Negro.

Another moving skit entitled "Welcome Home" dealt with the problem of disabled veterans returning from Vietnam, but in this skit the veteran was not only disabled, he was black.

As all the skits were original, there were none of the hackneyed expressions or clichés of many modern presentations. These presentations, in keeping with

the theme of Black Culture week to portray the "thoughts and feelings that lie within our ebony minds" began Black Culture Week with a very successful opening night.

Harambe 360 originally the "Shades of Soul", is directed by Clarence Todd. The group is comprised of approximately 35 members and have performed for

## Black fashion flaunts some "bad rags"

by Terry Talbott

Fashions are an important part of a woman's life, and the girls of the Afro-American Association shared their fashions with the college last Thursday night. The second evening of activity for Black Culture Week was a Fashion Show, featuring styles of dress here throughout the school year.

Members of the AAA modeled their own clothes, some made by the girls themselves, before a small audience in George Washington Auditorium. While Soul music played over the speakers, hostesses Pat Wilson and Sondra Powell welcomed all to the special showing of some "bad rags."

The show was divided into six categories of clothing, which Sondra described as Pat directed backstage activities. Appropriately, the show began with a selection of sleepwear. Long quilted robes and a print night shirt were modeled by four sleepy girls in a

simulated dormitory scene.

Eight outfits were featured in the Sportswear category. The MWC girls who wear these styles would be ready for classes, an afternoon shopping or any other activity that keeps them busy. A variety of styles was featured, for versatility seems to be the key word in describing styles on campus. The only skirt in this category was a short plaid, topped with a color-coordinated shrunk. Several pantsuits were shown, including one green suede with matching vest. A very together look, this suit would be equally appropriate for a ball game or a day at some museum.

There was also the traditional MWC jeans, these styled with cuffed legs, worn under a red smock top. The favorite style for the season, though, is big-leg pants, shown in a variety of shades and tailoring. Joanne Harris, wearing a Palazzo pants ensemble, entertained with the song "I'm So in Love with You."

For the next category, date wear, Sondra said, "MWC girls do go on dates, you know, and their outfits are really together." Some of the together looks included pants with contrast-plaid blazers, fitted waist jackets and simple tops. A nice look with baggies is the narrow belt, one of the season's newer styles. In shoes, platform heels and clogs are the most popular styles.

"The Church has long been an important part of Black culture," Sondra said in introducing their next category. "Though it's hard for Mary Washington girls to go every week, they're dressed in style when they do." Very nice dress ensembles were shown by the girls, some with jackets and matching accessories. Polyester knits, carefully tailored with contrast cuffs and collars, would be an important part of any girl's sophisticated wardrobe.

A selection of coats was presented for their next category. Fake furs and velveteens lend an air of elegance to this winter's styles. Belted and fitted, many of these coats have a distinctive cut that makes them fashionable as well as warm. Though most of the coats were mid-length, who in the audience failed to agree that the MWC Blazer worn by one model was also appropriate?

The final category was formals, which Sondra said, "Though the chance to wear them is rare, these gowns are always very feminine and very elegant." Styles ranged from pink brocades to a sporty sailor-shirt topping a long frontbutton skirt, opened to mid-thigh for added interest.

Stage crew for this production included Gail Ferguson, choreography; Leona Jackson, lights; and Linda Barrell, curtains. To close the show, Joanne and the girls gave the Black salute of a raised fist as they all assembled onstage.

## Fauntroy speaks at Black culture week

In one of the closing programs of Black Culture Week, Congressman Walter E. Fauntroy spoke in G.W. auditorium on Black history's "legacy of honor and heritage of shame."

"There is a tendency among Blacks and Whites to view Black history only as a legacy of shame to be forgotten," said Fauntroy, "and we're still caught up in that tendency." He felt that a more balanced view of American history might alleviate the racial problems in this country today. "The imbalance in the assessment of the Black man's place in history leads to a damaging sense of shame on the part of Blacks and a false sense of superiority on the part of whites," said Fauntroy, "Thus neither feel comfortable discussing the Black man in history." Elaborating on the situation of blacks he said, "this sense of shame deepens our sense of nobodiness."

Fauntroy compared the conditioning of Blacks to feel inferior and Whites to feel superior to Pavlov's famous experiments on dogs. "Blacks and Whites have been conditioned by a one-sided view of Black history," he said, "we get messages a thousand different subtle ways as we move through life."

"Americans, both Black and White act as if this superiority and inferiority assessment of Black

cultures is true," said the Congressman citing examples of how "White Americans feel they should be waited on first in a store or be promoted first for a job." He also acknowledged Black people's acceptance of these standards saying "we have been conditioned to believe that we have no rights that Whites are bound to honor."

Considering solutions for this situation Fauntroy stated, "America will not be set free by any declaration of rights... the psychological chains must also be broken, we must face slavery squarely and not be ashamed."

Fauntroy outlined Black history in America pointing out the many injustices suffered by Blacks and continued to tell of Blacks who have contributed to American Culture. "That the Black American can survive that (slavery) is a miracle," said Fauntroy, "that we should be ashamed is immoral."

At the same program the "Flames of Glory," a Black group from Hopewell, Virginia sang some Black spirituals, many of which were composed by slaves early in Black American history. The "Flames of Glory" was organized over two years ago by Jo Anne Harris, president of the MWC Afro-American Association to "keep alive this heritage of music."

## speech therapy discussed here

handicapped in that area.

Dr. Bralley pointed out that nearly 15 million people in this country exhibit some speech defect, stemming either from physiological or psychological malfunctions. Some 75 per cent of the speech problems, he said, involved defects in articulation, including such common forms as lisping, distortion, or substitutions of sounds. The remaining 25 per cent of communicative problems, according to Dr. Bralley, include fluency disorders, such as stuttering; voice problems, such as constant laryngitis; and functional problems that may in part be psychological.

Well-trained personnel, Dr. Bralley pointed out, are vitally needed to man the growing number of speech therapy centers around the country, although "the job markets in the really good locations, like Denver or Atlanta, are not quite as wide open as they used to be."

Dr. Bralley said that undergraduate training for a career in speech therapy should include more than a strict adherence to specialized courses. He pointed out that a varied schedule, including some of the humanities and the social sciences, is essential in developing the well-rounded and effective therapist. "You don't treat just the problem," he said, "you treat the individual who has the problem."

The Cooperative Program in Speech Pathology and Audiology between Mary Washington College and the

University of Virginia provides such a background, Dr. Bralley said. The undergraduate program, which has been effective for more than a dozen years, involves the transfer of Mary Washington College Speech majors to the University of Virginia for their senior year. Acceptance into the program, Dr. Bralley pointed out, requires not only a solid background in speech, but a good liberal arts education as well. During the senior year, he said, many pre-professional courses in speech therapy are available to the student who is planning to continue in the field.

"The Bachelor of Science degree," Dr. Bralley commented, "while essential, still does not signify that a person is professionally capable in the field of Speech Pathology and Audiology. Graduate school, a year of clinical work, and successful completion of a certified exam given by the American Speech and Hearing Association, constitute what is needed before any job in the professional field would become available."

Isabel Hurley and Valerie Gregg were unanimously elected Editor-in-Chief and Business Manager respectively of the 1973-74 Battlefield. Elections and nominations were held last Wednesday, Feb. 14.

The problems of the communicatively handicapped person, the need for properly trained personnel to help deal with those problems, and the Mary Washington College program for studies in the areas of speech pathology and audiology, were the subjects of a talk and question-answer session held in Ann Carter Lee Hall on the Mary Washington College campus in Fredericksburg.

In a program sponsored by the Mary Washington College Department of Speech, Dr. Ralph C. Bralley, Undergraduate Advisor at the University of Virginia, outlined the "widespread" problem of speech defects and cited the need for personnel trained in both the diagnosis and treatment of individuals who are

## Nikolic photos

A collection of photographs by Dr. Nikola Nikolic, Associate Professor of Physics, will be on display in the Gallery of Modern Art on Sophia Street through March 9. Only a few minutes walk from downtown shopping area, the exhibition makes an enjoyable sidetrip. Also featured are the photographs of Jeannie Black and Dale Quarterman. The museum opens at 1:30 p.m. Tuesday through Sunday and admission is free.

# CROSSFIRE

## move towards co-education seems to lack initiative

by Mary Beth Donahue and Joan McAllister

Although Mary Washington college has been co-educational since 1970, not much progress seems to have been made in that direction. The administration, while assuredly in favor of co-education, seems to be hoping for men to come to the college instead of the college having to issue a program of active recruitment.

"We do not want to accept male students just because they are men. The college will not lower its admission standards in order to attract more male students," said President Grellet C. Simpson.

This attitude by the college is, of course, laudable. However, President Simpson also said, "With the increasing closeness of urban areas, the college will attract more commuting students. This will be a predominant factor in the increase of male students."

It would seem that the college wants the surrounding community to provide the males for the co-educational process. The college is not considering at the present time a change in the name of the college, a change in curriculum or changes in housing or athletic facilities to attract more men.

At the beginning of the 1972-73 academic year, 64 men were attending Mary Washington, 52 being special students. "I see co-education at Mary Washington as a gradual process enabling the college to be more of a service to the community," said President Simpson.

As President Simpson emphasized, the college is definitely a co-educational institution, and it is

improbable that the college would ever return to being a women's college. The college was considering co-education even before the court decision of 1969 was handed down concerning the University of Virginia and Mary Washington. "Being a part of the University of Virginia held us back," said President Simpson. "They drew us into the suit as protection. If we had been a free agent, we would have gone co-ed sooner."

It would be a surprise to these writers if the majority of this college is in full support of co-education. It particularly seems ludicrous to consider changing the name of the college just to attract male students.

However, the fact is that the college is co-ed, and will remain co-ed. If the administration is sincerely in favor of co-education, there seems to be no reason for them to hold back from action on the matter.

The college seems to be trying to pin the slowness of the change to co-education on admission standards. However, it would appear that the reason more men in Virginia, just out of high school, are not applying here, is not because of the admission standards. There are undoubtedly many male high school students in Virginia who would meet Mary Washington's standards.

The reason that applications are low would seem to be simply that the college has not made enough of an effort to include men. It would seem appropriate for the college to begin to make moves in this direction, instead of ignoring the issue in the hopes that it will go away.

In an earlier editorial, we defended the term "apathy" maintaining that it is merely a process of selective involvement. This opinion has not been significantly altered, however, we wish to point out that there are moments when some kind of response is necessary from each student.

The decisions made concerning school policy are generally made with the student viewpoint in mind. The usual procedure in obtaining information concerning student viewpoint is to distribute a poll and hope for the best. As students, we have been besieged with a number of polls of varying importance. It seems that our opinions have lost value for us. We seldom take the time to fill out a request for our thoughts on any given subject—seemingly on the supposition that it will have little, if any, effect.

However, polls are still used as a means of measuring our opinions. This newspaper distributed a poll concerning mandatory exams, and found that only six percent of the student body were interested in expressing an opinion. The logical conclusion appeared to be that this issue held little interest among the students. On the other hand, a student body meeting, on the same topic, demonstrated that there does exist a great number of very vocal students interested in this decision.

The poll which received most response concerned a concert here on campus. Over 1300 polls were returned. But, although Mary Travers was the third choice of the poll, little more than 600 tickets were sold. This was in part due to a problem in the wording of the poll—we were not asked whether or not we would pay for a concert featuring anyone besides our first choice. We were asked whether or not we felt \$4.00 was a reasonable price. Although the majority of people favored the specified price, an amazing number of people slipped into the concert during intermission without paying at all. If enough people had replied to the effect that \$4.00 was an unrealistic price, perhaps this situation would have been avoided.

In view of the failure of polls to accurately reflect student opinion, it would be wise to devise an alternate method. The Bulletin is pleased to report that following a letter printed here suggesting trashcans at late breakfast, the trashcans have appeared, and the situation is vastly improved.

The obvious question is—does a majority student opinion exist? Is there an issue upon which the majority of students wish to voice an opinion? Because of the lack of response to polls, it is assumed that the majority of students don't care about any issue, including mandatory exams. Is this the way in which you want your thoughts conveyed?

## LETTERS

Dear Editor,

I am tired of comments about the yellow dingus in front of DuPont, because of all the commenters only Miss King has said anything interesting; everyone else has merely voted about whether it corrupts the moral fiber of the community, or something like that. The low point was probably reached by Longtin in the last issue of The Bulletin; in addition to presenting another sample of the usual nonsense, she attacked Miss King for a remark which in the next to the last issue of The Bulletin that lady denied having made. Perhaps that's the source of the problem: most of the writers seem to have read no comments but their own.

I won't bore you by trotting out my opinions about Dingus, because even I find them uninteresting. But I would like to say that the political response to a piece of art which underlies most of the letters is a bit disturbing: the writers seem personally offended by Dingus.

But the stew of anger, disgust, and foul odor which Dingus's opponents attribute to it are really projected onto the object by the viewers; it is themselves looking out that they see. Art doesn't do things to people, it just sits there. Since this object contains no intrinsic properties, political action against it is not appropriate. Those who don't like Dingus need only ignore it, as we all ignore the ocean of visual garbage which we encounter daily—telephone poles, automobiles, parking lots, electric power lines, ugly people, clumsy buildings, and empty beer cans on Ball Circle.

In fact, I would like to suggest that one of the most important properties of art, any kind of art, is that one can ignore it quite safely. Unlike almost everything else in our complicated environment, it is innocuous—makes no threats, has no consequences—unless an individual viewer or reader lends it the power to have consequences. And even then, the consequences apply only to the lender. If we ignore pollution, we will choke to death; if we ignore the population problem, we will either starve or run mad from lack of individual space; if we do not invent machines which use new energy sources, our whole civilization will have ground to a halt long before we freeze to death or migrate to Panama. Those data are dangerous; they cannot safely be ignored. But pieces of art do nothing to their users which the users do not permit; or more accurately, whatever any piece

of art does to its user, the user is really doing to himself.

Since political action appears to be a kind of defensive aggression in which we stake out our own turf and defend it from invaders, directing political action at a piece of art seems to be a waste of time; a piece of art can invade our space significantly only when we let it.

Sincerely yours,  
Bill Kemp

My dear fellow students (and faculty),

I am disgusted with the set of values held by this campus. I realize that the aesthetic considerations surrounding the placement of the latest object d'art to arrive on our campus is of pressing importance to us all—can a statue in front of DuPont actually stimulate such definism in light of the dilemma of MANDATORY EXAMS that is at hand. Where is our sense of priorities?

It seems to me that the majority of our academically enlightened campus is overlooking the implications of mandatory exams. The present bill (whatever) before the faculty is the largest step backwards this school has taken since I have known it. Has not anyone given consideration to the implications this decision might have for our future? It is terrifying that mandatory exams could be setting a precedent for future decisions concerning the "progressive" educational devices amended to our present academic system (in the 1970's when the true progressive school does not give tests let alone final exams). Progressive! Mandatory exams are something out of the 1920's.

If the faculty cannot resolve the dilemma of its members starting vacations at different intervals among itself, why penalize the students? The deciding factor as to a college's academic excellence, ultimately lies in the quality of its professors not in a quantitative assesment of exams. Some courses warrant exams, some do not. Arbitrarily placing a RULE that requires exams for all does not improve an institution of higher learning's excellence.

I cannot think of a concluding sentence that would have enough impact to express what I feel—but where the hell is this campus going—where are its values?

Deborah Schubert

## The Bulletin

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# the Mary Travers concert

## the concert . . .

by Terry Talbott  
and  
Lindsay Corrêa

In coming to the Mary Travers Concert of February 9, we were admittedly at a loss as to what to expect. Were we going to hear the traditional folk tunes we had all grown up with, or songs from Mary's own albums? We found a Mary who had grown up as we had, emerging as a confident and mature artist.

With a voice deepened and strengthened, Mary launched into songs that revealed her own ideals and interests. There was genuine warmth in her performance, from the squeeze she gave her student hostess and emcee Susie Baril coming onstage, to the hearty "Terrific!" she exclaimed, certain all the audience could hear her.

"A song that's always relevant," was Mary's description of Dylan's "The Times They are A-Changein'." In a manner best described as gutsy, she gave this old favorite new force and significance for our times. The audience, caught in the spirit of the song, might have missed a mistake in the lyrics had she not called attention to it afterwards.

"It's a mistake that means my mind was somewhere else," Mary admitted. She recounted a conversation she had with Sen. Eugene McCarthy on her flight into Washington earlier that day. They reminisced about old "sad and violent times," she said, "gossipped, and even said some nasty things about Nixon."

This remark drew scattered but enthusiastic applause, and she added, "Nixon isn't my friend. But for those of you who supported him, I hope he's your friend, because he's not mine." Once a folksinging protestor, always a protestor!

Mary followed with songs, many previously recorded by other artists which she infused with a unique beauty. In comments before each song, she shared with the audience her understanding of them.

In introducing "Southbound Train" by Graham Nash: "Political songs are very hard to find because they got trite. This song had a kind of prophetic vision, of Watergate and other incidents like that." Of David Ruskin's "Don't You Think of Me as Hard": "A very important part of Women's Liberation is to understand HIS trap." On "Sometimes I Feel Like a Motherless

Child": "I used to think this was a song of personal abandonment, but it's really a song of a people deprived of their mother country." She led into "500 Miles" with: "This is a song that I sang and sang until I got tired of it, then put it away. After a recording session one day we took it out again. When you can get nostalgic on yourself, it's terrific—what a trip!" About "Indian Sunset": "I think when you teach people to kill people who are different or have different value systems, you corrupt them ultimately."

One of the evening's more unusual selections was an Edna St. Vincent Millay poem that Mary had set to music. Whenever someone attempts to put a song to music, there is the danger of losing the essentials of the poem in order to make it singable. Fortunately, in this case the result was a breathtaking work of art, "The Conscientious Objector."

Mary explained that this poem had always been her favorite, but that the words deserve careful, deliberate thought. "There are so many symbols wrapping the words," she said. "We need to take a closer look at their original meanings."

In the course of her concert, Mary displayed versatility as a singer and a performer. She proved herself as an independent artist, but was not reluctant to delve into her past with such songs as "Jet Plane," "The Song is Love," and "Blowin' in the Wind."

"Ladies aren't the only ones who are late," Mary grinned as the audience watched her pained fumble through his music in search of music for the next number. Momentary confusion followed, and she impatiently stamped her foot, crying, "Let's get together, fellows, we're doing 'Morning Glory,' remember?" It was all in fun, and the audience loved it.

Her back-up group, composed of three guitarists and a pianist, did an outstanding job, even though this was only the second performance with her for two of them. This program, incidentally, is the same one she used last Saturday at Carnegie Hall.

After several curtain calls and an encore, Mary said warmly, "I'm so glad you had a good time." The audience was reluctant to let her go, and she finally had to drag her musicians from the stage, in the same impetuous mood that had characterized the whole concert.



photo by Don Boucher

## MWC boosts men's basketball team

by Terry Talbott

Most colleges now find their sports-consciousness at its height in the basketball season, and Mary Washington's Men's team has a record that shows their skills are as sharp as their spirit. This surprises many students who are not even aware that the team exists.

For at least five years, the college has had a team for those men who are students or full-time employees here. With the increased male enrollment, the team has become one of the leading recreational activities for men of the college.

Headed by Geography professor Marshali Bowen, the team is a member of the Independent League of the Fredericksburg area. Opponents include Stafford

County schoolteachers, the local National Guard, the Jaycees and a team from Germanna Community College.

"The team's nickname is Dragon's," Bowen said. "We thought it would be appropriate because it stands for something worn and outdated, like most of the older guys on the team." Actually, the name is a matter of convenience for the sportswriters of The Free Lance-Star, who gives the college team good coverage.

The Dragons really have two teams, A and B, one considered the stronger. There are about 16 players, which is too many for one team that would give everyone the chance to play. The men were divided by their playing ability, though several players have been in both A and B games.

"The A team is usually the best eight," Bowen explained, "and anybody else who really wants to play." On some nights they have doubleheaders when both teams play, but this depends on the size and strength of their visiting team.

The majority of their games are played in the MWC gym, since the only other area gyms available are at Stafford and the National Guard. Turnout for these home games is good, and Bowen estimates 50 to be the average crowd.

"This is much better than last year," he said, "when usually we'd just get wives of the players. But we had a lot of internal dissension last year, and nobody wanted to watch that. This year the spirit is much better," he admitted.

He stressed the importance of team fellowship. "This is a good way for the guys to get to know each other. We'll play a few games, then go out for a beer with the other team. It's a fun game," Bowen continued, "and a good way to release your frustrations."

He reported that Vice-President Houston is investigating the possibility that the college could

finance the team, for now they bear their own expenses, which run at least \$500 for the season. "We had to buy ourselves three basketballs, about \$30 each. Our uniforms were just shot, and had to be replaced this year. And referees for each game cost, too," he said.

This season the team has a schedule of 37 games, all but five of them are home games. There is also a problem with providing towels and locker room space for the teams. "Each guy contributed \$10," Bowen said, "but there's still a lot to be made up from somewhere else. I usually end up paying most of it



photo by Betsy Blizard



photo by Betsy Blizard

# review and interview

## and afterward

I DON'T WANT TO SAY, "ARE YOU SINCERE," BUT DO YOU MEAN THE THINGS YOU SAID IN INTRODUCING YOUR SONGS?

Well, why would I say those things? Sometimes they even come out sounding terrible, or silly. I do like to be as vulnerable as possible, because I would like all of us to be vulnerable. I think it's a nice quality for us all to learn. The first step in asking somebody to be vulnerable is to be vulnerable yourself. Sometimes I put my foot in my mouth, because I'm not always quite sure how I'm going to say something, and I know what I want to say, but I'm not always sure how to say it, sometimes it comes out sounding half-backwards, or ungraceful, but...

To me, every performance is a living, organic, meeting with other people, for the first time. Some of them are not there for the first time, but that moment in time is the first time for me. You have two hours, in a sense, to say who am I, what am I, what I want to share with you, and who are you, and do you want to share it with me?... And those are all the things that a relationship is. Plus some funny things like showing off, and being serious, and trying not to be pompous, sometimes I get a little heavy.

DO YOU FEEL THAT AS A SINGLE ACT YOU ARE FREER NOW?

Oh, a thousand times freer! It wasn't that Peter, Paul and Mary was by nature a constricting situation, but any group is. Especially after a certain amount of time, it gets more constricting. When you learn your craft, you want to expand your craft. If you are singing in a trio, there is not much room to expand. You get set roles, everybody has their role... its psychology I. I swear to God! Everybody has their position and it makes it difficult for somebody to grow past that. Everybody has a part to sing, and a literal part... and to change that part with any kind of spontaneity, you may come crashing into somebody else's part.

DO YOU IMPROVISE IN YOUR CONCERTS?

All the time. But its not the kind of improvisation

that you would notice, musicians would notice it. I notice it in say a Judy Collins concert. Judy does that all the time. She uses that a lot musically, so its much more obvious. I don't think mine is as obvious.

DID YOU FEEL ANY DIFFERENTLY IN COMING TO AN ALL GIRLS' SCHOOL?

I didn't think about it any differently, really. I think if it were an all boys' school I might have felt differently... maybe, but, oh, lady, that's a very telling remark!

I don't really think about it a lot. I'm going to a school, so I'm going someplace, and really, audiences are not really that different, by sex or by culture. Japanese audiences are just as friendly and exciting as American audiences.—If they like what you're doing.

You know its funny, when I got offstage, and the audience was clapping in time? Well, that happens to be something that French audiences do. And my husband said to me, "They're very French out there!" The first time I heard that in France, I thought they didn't like it. I got very nervous, I thought Oh, my God, they didn't like it. And someone said no, my dear, zat iz what zey do here! I said oh, that's terrific! Whew! YOU SPOKE OF A LOT OF DIFFERENT ISSUES THAT ARE VERY IMPORTANT TODAY, LIKE WOMEN'S LIBERATION, AND POLITICS, AND INDIANS, HOW DO YOU SEE YOUR PURPOSE IN SINGING ABOUT THESE ISSUES, AND SINGING IN GENERAL?

It's like being the old fashioned troubadour. You are a carrier of the news, a kind of reminder sometimes. It's like when you have a good book that you like, you want to share it with people, or an issue that you think is important, and you find a song that fits that issue. I don't have a women's liberation song. I've never found one. The closest I've ever come is the David Ruskin song—which is the male point of view. But I like it because it isn't any of the triteness that a women's lib song would be. They would have to stick "male chauvanist pig" in it, and I can't sing that! I think there has to be some give to it, and some understanding of what the question really is.

My purpose is to have a meaningful good time. Sometimes I have a better time than I think I give meaning, and sometimes I think I give more meaning than I have a good time. Its not so much as a performance per se, but to enjoy my life. And I enjoy singing and the physical side of it... like a great basketball game, physically... think fast and move fast, and get it all together and things change and a new situation, and it's all that... a very alive feeling! And that's fun. Sharing something you care about and making it beautiful. It gives you independence without feeling that you are taking something from somebody, which is a nice way to earn a living... Nobody ever asked me what my purpose was... I don't think I ever asked myself—distinctly that way.

DO YOU THINK YOU HAVE LEARNED ANYTHING FROM THE MUSIC OF TODAY?

No, learned? No. From books, yes. DO YOU HAVE ANY FAVORITE BOOKS?

No, not this year. There are so many books that make up who I am. It's Dostoyesky, Herman Hesse, contemporary authors, lots of people, I read all the time. What music does for me, because I'm basically a vocalist, is I get to take the ideas in books, and I wait until I find a song that matches one of the ideas in books and I pounce on it, and then I sing it, and then I get to share, in another form, those ideas. And that's nice. It's a recycling, and that's nice. That's where I am, I'm just another Recycler.

THE "CONSCIENTIOUS OBJECTOR" WAS A BEAUTIFULLY DONE EXAMPLE OF WHAT YOU ARE TALKING ABOUT.

Oh, I cannot tell you the terror I went through with that! Because her sister is the executor of her estate, and had obviously had a bad experience with someone who had put her words to music previously. So she said, you can do it, but you can't record it, or you can't release it without my permission and I have to hear it first. And she doesn't read music. So we had the whole piece composed, we recorded it, and the whole thing cost about three thousand dollars. And three thousand dollars later we laid it out there and offered it to her, and she could have said no, I don't like it... Fortunately she liked it very much.

IT HAD A VERY POLISHED SOUND, AS DID ALL OF YOUR MUSIC.

That's funny, because they used to think that was a bad word at one time.

IT MEANS THAT YOU CARE ENOUGH ABOUT SOMETHING TO MAKE IT GOOD.

Yes, I think so. It's funny, when I first started singing, with Peter and Paul, we were all concerned with having our things be absolutely right. And then, in music it was hip to be very loose, and if you looked like you were falling asleep, that was hip. And we never thought so. And we used to get these terrible reviews—not terrible reviews, but reviews that said, "Well, they're too polished." And we used to go home and say, what did that mean? And then I thought that what they meant was that being polished was not being sincere, or there was something frightening about it—about seeing something right. You never hear that about a symphony orchestra, if a symphony orchestra isn't polished, boy, you're going to hear a lot of complaints.

Somehow, pop music wasn't supposed to be polished. But I like your definition better. When you polish something it is because you care about it, you want to make it shine, and you want it to be at its prettiest. I feel that way about "Conscientious Objector" and "Indian Sunset". Every night, no matter how great the concert has been going, you get to those two songs, and you enter into them with great care, and all the words have to be enunciated, because they're important. If you slur them, somebody can't understand the story; and why bother to tell the story if you can't tell it well?

At which point I can hear my tummy going grtttt...

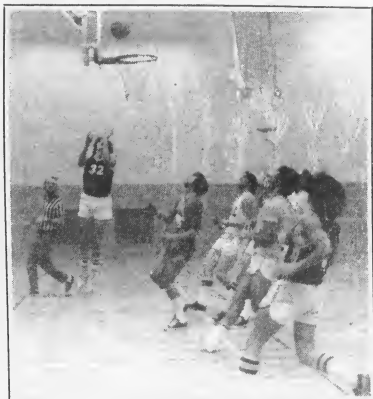


photo by Betsy Blizard

myself."

Another problem with the team is continuity, since 4 or 5 of the starting players are seniors this year. Also, age may soon require Bowen to become less active with the team, and he would be glad to know someone else could take it over next year.

"I'm 35," he said, "and it's getting hard to keep it up. Mr. Allison, the Comptroller, is on the team, and he's about my age, too, so we won't be on the team very much longer. Who can say if we'll have a team forever?" he asked.

Their season lasts through the first of March, with games scheduled frequently. At present, the A Team record is 10 wins against 6 losses, and B has won six games and lost only four.



photo by Don Boucher

## 'the Crucible' seethes with social comment

by Lorraine Wright

"The central theme of our social life today . . . is the question of whether the democratic guarantees protecting political minorities ought to be set aside in time of crisis. More personally, it is the question of whether one's vision of the truth ought to be a source of guilt at a time when the mass of men condemn it as a dangerous and devilish lie."

Arthur Miller's "The Crucible," written in 1952, superficially deals with the Salem witch trials of 1692. However, most people familiar with "The Crucible" know that Miller (quoted above) was impelled to write it due to the McCarthy trials of the early 50's. The play itself, while of historical and social interest, is not generally noted for its literary worth. However, in the theater "The Crucible" has maintained a well-respected position, possessing overwhelmingly effective dramatic impact.

The MWC Players are scheduled to produce "The Crucible" in Klein Memorial Theater February 21-24.

Directed by Lloyd Mallan, set design by Susan O'Connor and lighting and costumes by Pat Ballentine and Katherine Prchal, respectively, the upcoming "Crucible" hopes to be as worthy a dramatic effort as MWC's 1963 version of it, which was directed by the late Dr. Klein.

The cast of "The Crucible" claims many veterans of past productions in addition to four "newcomers" to the MWC stage: Mary Alice Kenney, as Abigail, in one of the major female roles; Bonita Gilbertson, as Betty Parris; Jill Hadden, as Mercy Lewis; and Regina Williams, as Tituba.

David Cain, assistant professor of Religion and star of many past productions, plays John Proctor. Susan Lane, who starred with Mr. Cain in last season's "Three Sisters", plays his wife Elizabeth. Both Mr. Cain and Ms. Lane have received awards for their past performances here.

Other major roles are played by Sue O'Doherty, Randolph Moomaw, Tim Bobbitt and Bud Helmen. Ms. O'Doherty, whose major credits include "America

Hurrah" and "Skin of Our Teeth," plays Mary Warren, the Proctor's servant and weak pawn of Abigail's vengeance. Noted for his past comic performances ("Skin," "Lady's Not for Burning"), Mr. Moomaw as Reverend Hale displays in this production his serious dramatic ability. Bud Helmen, last seen in "Lady's Not for Burning," portrays Governor Danforth, the McCarthy-figure of the play. Tim Bobbitt plays Reverend Parris, uncle to Abigail and perpetrator of the witch hunts.

Assistant director and production manager is Karen Woltz and Rebecca Bach is stage manager. Mary Ann Schimmer serves as technical director. The various technical crews are headed by Pam Smith, Kathleen McHugh, Sue Trainer, Jennie Daffron, Sue O'Doherty and Lex Goble.

With a strong, competent cast and an efficient, capable crew, this production of "The Crucible" promises to be a worthwhile dramatic event. Tickets are free for MWC students and faculty. Other ticket prices are \$1 for adults and \$.50 for students. For more information, call 373-7250, extension 375.

## MARY WASH WONDERS

**FREDERICKSBURG AND VIRGINIA LAW:** It seems that last week was the week for the Fredericksburg police to start enforcing the "city tag" law. It also seemed that it was the week for a lot of voided tickets.

Mary Wash would like to point out that no student with an automobile from Virginia (with appropriate city or county tags) is subject to Fredericksburg city tags.

Out-of-state students who have not had their automobiles in Fredericksburg for six months plus one day are also not subject to such a tax.

Concerning the property tax, payment of such is for the current year. If you will not be at MWC for six months plus one day in the year of 1973, you are also not legally responsible to pay the tax.

Also, Mary Wash would like to again restate, if a city judge tells any out-of-state student that she is a resident of the Commonwealth of Virginia (and not just Fredericksburg), ask him to repeat that, get his name and title, and please contact Mary Wash.

Let's sue for out-of-state tuition.

**I PLEDGE ALLEGIANCE:** Remember when you were in Brownies and Cub Scouts and the troop leaders taught you all about respect for the American flag? There were certain procedures concerning its folding, flying it at half-mast, and rainy days.

Mary Wash received a gripe that such procedures are not followed on this campus. Several students are irritated that the flag is "balled up" and thrown in a cardboard box after it is taken down . . . if it is at all.

**A VARIETY FROM THE GRIPE BOX:** . . . tell students that if they are late for class they might as well not come . . . thanks for paving the parking lot behind Mason-Randolph, why don't you put in parking lines . . . I like the name BULLET . . . why doesn't the College flood the porch of ACL so we could ice-skate . . .

update the music in Seacobeck just as we are up-dating the front of DuPont with the sculpture . . . a piece of art?

**MANDATORY EXAMS:** Most students on campus are aware that the motion concerning mandatory final examinations was tabled at the last faculty meeting. It will be up for a vote next month, and if passed, will be in effect for the fall semester.

Mary Wash believes that students should not be as panic-stricken as they appear over this action. If one looks carefully at the wording of the motion, the definition of the "final exam" is left up to the prerogative of the professor. Doesn't this now exist?

The only certain effect—in Mary Wash's opinion—is that the exam time allotted to the particular class will be utilized in some manner.

Well, teachers and students, forget any early Christmas vacations in Florida.

### ART'S

ANNOUNCES

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# chamber orchestra compliments concert season

by Terry Talbott

It would be difficult to find a better program of classical music by a talented chamber ensemble than was presented last evening at Mary Washington College with the performance of I. Solisti Di Zagreb, part of the College 1973 Concert Series.

The Zagreb Soloists of Radio-Television Zagreb, Yugoslavia, drew a smaller crowd than previous concerts this year, but will certainly be remembered by those in attendance as one of the season's more notable attractions.

The group was composed of seven violins, two violas, cellos and a double bass. This all-male ensemble featured two female soloists in the first part

of the program, both considerably younger than the men, and highly talented musicians.

The concert opened with J. S. Bach's "Suite for flute, harpsichord and strings." Flutist Tinka Muradori nodded shortly to the violinists, raised her instrument and instantly the auditorium was filled with the beautiful sounds of the Zagreb Soloists.

Though her performance was stopped inadvertently between movements by scattered applause and seating of late arrivals, her virtuosity was apparent to all. This selection included several rapid passages requiring great dexterity which Ms Muradori performed with apparent ease. While playing from a musical score, she maintained strong eye contact with her audience and guided the ensemble through the Suite.

The excellent performance given by Visnja Mazuran as keyboard was not seriously affected by the substitution of piano for harpsichord in this and the following "Concerto for harpsichord and strings in F minor," also by Bach. Especially impressive was the familiar Largo section, where the strings gave a beautiful pizzicato accompaniment to the expressiveness of her playing. It is unfortunate that the piano was not better located on stage for the audience to see her performing.

Bach's music was well suited to show the strengths of the Zagreb Soloists. Listening to the different melodies in the composition being carried by the individual sections, one could hear the fine balance between violins and violas, as well as the perfect unity within sections.

The poetic quality that can be achieved in music was exemplified by the presentation of several "Rumanian Dances" by Bartok. As the music played, visions of gypsy campfires and peasant festivals came to mind. Their playing techniques were keys to creating mood in the dances. When the strings were bowed slowly, the music was mournful. Yet by plucking the strings, a lighter spirit was infused into the melody.


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